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Op. 66, Book I

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Carl Albert Loeschhorn

PROGRESSIVE PIANO
STUDIES

FOR MEDIUM GRADES

Op. 66, Book I

EDITED BY
THOMAS TAPPER

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INTRODUCTION

In point of technique and interpretation the Etudes, Opus 66, by Carl Albert Loeschhorn, are considerably in advance of the Etudes, Opus 65. They are invariably twice as long, and appeal, in general, to a more advanced musicianship. In them the composer evinces the same essentially true musical characteristics to which the editor of this volume called attention in the biographical and critical preface to the Etudes, Opus 65.

Assuming the teacher grades her work on the general plan of seven, these Etudes will be found to extend from the third into the fourth grade. Many new features are introduced beyond what occur in Opus 65, and many problems initiated in that work are further developed here, as the teacher-student will discover by comparing the analytical titles in the introduction to Opus 65 with the following,

The first table given below is a contents of Opus 66. The descriptive line following each study refers to its *leading characteristic*. Other problems than the one stated arise and are more or less developed in many of these Etudes.

| No. | Metre | General Characteristic |
|-----|-------|--|
| 1. | 4-4 | 5 finger position. |
| 2. | 4-4 | 5 finger position, with scales and chords. |
| 3. | 3-4 | 5 finger position, with scales and chords. |
| 4. | 4-4 | Scales. |
| 5. | 4-4 | Scales. |
| 6. | 4-4 | Scales. |
| 7. | 4-4 | Scales. |
| 8. | 4-4 | L. H. Melody over a broken chord. |
| 9. | 3-4 | Triplet. |
| 10. | 6-8 | Melody, with broken chord accompaniment. |
| 11. | 3-4 | Progressive broken chords. |
| 12. | 6-8 | Short and progressive sequential figures for both hands. |
| 13. | 4-4 | Melody in octaves. Broken chord accompaniment. |
| 14. | 4-4 | Repeated Note. |
| 15. | 3-4 | Short Arpeggio (triad groups). |

16. 4-4 Sustained Tones and Accompaniment, thus:—



17. 6-8 Passages and Sequential Figures on the basis of the scale in Thirds.
 18. 4-4 5 Finger Passages Developed and Freely Extended.
 19. 4-4 Arpeggio.
 20. 6-8 Broken Octaves.
 21. 2-4 Broken Octaves.
 22. 3-4 Staccato Etude based chiefly on scale groups.
 23. 3-4 Short compact groups.
 24. 4-4 Scale Passages in Tenths and also with Chord Accompaniment.
 25. 4-4 Chromatic Scale Etude.
 26. 4-4 Trill (tremolo).
 27. 4-4 Broken Chord and Arpeggio Passages divided between the hands.
 28. 3-4 Staccato Study for the Wrist.
 29. 6-8 Sequential Groups (in broken intervals third to sixth).
 30. 3-4 Double Thirds and Sixths.
 31. 4-4 The Trill.
 32. 3-4 Octaves and Chords (both hands).
 33. 9-8 Forms of accompaniment in both right and left hand.

The keys employed are as follows. The figure under each key letter is the number of Etudes in the key.

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|----------|-----------|-----------|-----------|---|----------|----------|------------------|---------|---|---------|
| C | F | G | D | A | <i>a</i> | <i>f'</i> | E \flat | D \flat | E | <i>b</i> | <i>g</i> | <i>a</i> \flat | 13 Keys | { | 9 major |
| 9 | 3 | 4 | 3 | 2 | 2 | 2 | 1 | 3 | 1 | 1 | 1 | 2 | 1 | = | 4 minor |

The following table groups the studies according to the leading characteristic given above:—
 The 5 finger position and
 short groups developed in Nos. 1, 2, 3, 12, 17, 18, 23 sequence.
 Scale Passages in Various Forms. Nos. 4, 5, 6, 7, 24, 25 (chromatic scale)

| | |
|---|---------------------------------|
| Left Hand Melody Prevailing | No. 8 |
| The Triplet | No. 9 |
| Graces (Embellishments), more or less prevailing throughout | Nos. 9, 10, 15, 31, 33 |
| Accompanied Melody (R.) | |
| H.) | Nos. 10, 13, 16, 33 |
| Octaves | Nos. 13, 32 |
| Broken Chords, Octaves, and Arpeggios | Nos. 11, 15, 19, 20, 21, 27, 29 |
| Repeated Note | No. 14 |
| Staccato | Nos. 22, 28 |
| Trill | Nos. 26, 31 |
| Double Third and Sixth | No. 30 |

Grouped by Keys the following are in major:—

| | |
|----|---------------------------------------|
| C | Nos. 1, 3, 5, 11, 12, 14, 23, 26, 28. |
| F | " 2, 10, 13. |
| G | " 4, 9, 17, 31. |
| D | " 6, 24, 25. |
| A | " 7, 29. |
| E♭ | " 19, 27, 32. |
| D♭ | " 20. |
| E | " 21. |
| A♭ | " 33. |

The following are in minor:—

| | |
|---|-------------|
| a | Nos. 8, 30. |
| f | " 18. |
| b | " 22. |
| g | " 15, 16. |

MARCH 14, 1905.

The following brief biographical note from the editor's introduction to Opus 65 is added for ready reference:—

Carl Albert Loeschhorn was born in Berlin on the 27th of June, 1819. At the age of five he began his music studies with his father, and three years later he appeared for the first time in public as a pianist. From this time until he was eighteen years old his general education went hand in hand with his music training.

In 1837 Loeschhorn studied with Ludwig Berger, remaining with him until the latter's death in 1839. He then entered the Royal Institute for Church Music in Berlin, studying harmony and composition with Eduard Grell and A. W. Bach, and piano playing with Rudolph Killitschgy, a talented pupil of his former master Berger. Killitschgy died in 1850, and in the following year Loeschhorn succeeded to his position in the Institute. In 1858 he became a full titled professor.

Teaching was by no means Loeschhorn's only activity. In 1847, in conjunction with Adolph and Julius Stahlknecht, he established in Berlin a series of trio concerts for piano, violin, and violoncello. Their success was great in this enterprise and equally so in a Russian tour undertaken in 1853. In 1862 Loeschhorn collaborated with J. Weiss in the publication of a *Guide to Pianoforte Literature*. In 1885 a revised version was published by Loeschhorn alone, under the title *Führer durch die Klavierliteratur*.

He has composed many works for the piano, most of which are pedagogical, and he has also written vocal pieces and a number of quartets for piano and strings. Loeschhorn was among the founders of the German Association of Organists and of the Association of Piano Teachers. In 1899 his eightieth birthday was celebrated, and he took an active part in the festivities. He died in Berlin, June 4, 1905.

Thomas Tapher.

PROGRESSIVE PIANO STUDIES
(FOR MEDIUM GRADES)

Edited by THOMAS TAPPER

A. LOESCHHORN, Op. 66, BOOK 1

EXERCISE 20 times

Ending

Allegro

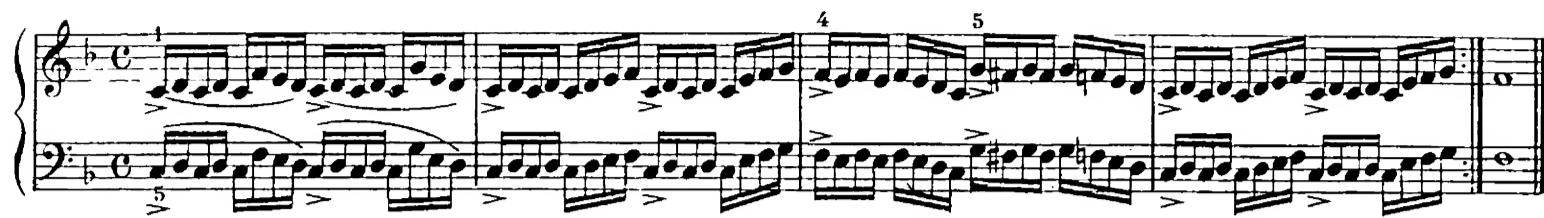
1.

The musical score consists of five systems of piano notation:

- System 1:** Treble staff starts with dynamic *p*. Bass staff has a bass clef and a 2:1 ratio. Fingerings: 1-3, 2-5; 1, 2; 1, 3; 1, 4; 1, 5. Dynamic: *cresc.*
- System 2:** Treble staff has a bass clef. Bass staff has a bass clef and a 2:1 ratio. Fingerings: 1, 2; 1, 3; 1, 4. Dynamics: *mf*, *cresc.*, *f*.
- System 3:** Treble staff has a bass clef. Bass staff has a bass clef and a 2:1 ratio. Fingerings: 1, 2; 1, 3; 1, 4; 5, 1; 5, 1; 4, 1. Dynamic: *mf*.
- System 4:** Treble staff has a bass clef. Bass staff has a bass clef and a 2:1 ratio. Fingerings: 3, 2, 1, 2, 1; 3, 2, 1, 2, 1; 3, 2, 1, 2, 1; 3, 2, 1, 2, 1. Fingerings 4, 1 and 3, 1 are shown above the treble staff.
- System 5:** Treble staff starts with dynamic *f*. Bass staff has a bass clef and a 2:1 ratio. Fingerings: 4, 2; 5, 1; 2, 5, 2; 4, 1; 2, 5, 1. Fingerings 5, 1 and 5, 2 are shown above the treble staff.

EXERCISE

12 times



Allegro

2

mf e lusingando

cresc.

f

Sheet music for piano, page 5, featuring six staves of musical notation. The music is in common time and includes the following dynamics and fingerings:

- Staff 1 (Treble and Bass):** Measures 1-4 show eighth-note patterns. Measure 5 starts with a forte dynamic (*f*) and includes fingerings 5, 1, 2, 3, 4, 5. Measure 6 begins with a dynamic *sf* and includes fingerings 1, 3, 5.
- Staff 2 (Treble and Bass):** Measures 1-3 show eighth-note patterns. Measure 4 begins with a dynamic *cresc.* and includes fingerings 3, 1, 2, 5. Measure 5 includes fingerings 5, 1.
- Staff 3 (Treble and Bass):** Measures 1-4 show eighth-note patterns. Measure 5 begins with a dynamic *f* and includes fingerings 1, 5, 2, 3.
- Staff 4 (Treble and Bass):** Measures 1-4 show eighth-note patterns. Measure 5 begins with a dynamic *sf* and includes fingerings 1, 3.
- Staff 5 (Treble and Bass):** Measures 1-3 show eighth-note patterns. Measure 4 begins with a dynamic *mf* and includes fingerings 1, 4, 5. Measure 5 begins with a dynamic *sf* and includes fingerings 1, 3.
- Staff 6 (Treble and Bass):** Measures 1-4 show eighth-note patterns. Measure 5 begins with a dynamic *f* and includes fingerings 5, 4, 1. Measure 6 begins with a dynamic *sf* and includes fingerings 5, 3, 2. Measure 7 begins with a dynamic *sf* and includes fingerings 1, 3.

EXERCISE

20 times

Allegro non troppo

3

Sheet music for piano, page 7, featuring six staves of musical notation. The music is divided into measures by vertical bar lines. Fingerings are indicated above the notes, and dynamics such as *f*, *p*, and *sf* are used. Measure numbers 4, 5, 85, and 86 are visible at the beginning of some staves. The music includes treble and bass clefs, and various note values like eighth and sixteenth notes.

Measure 4:

- Treble staff: Four groups of eighth-note pairs, each group with a 4 over it. The bass staff has notes 3, 5, 4.
- Bass staff: Notes 4, 2, 1; 5, 4, 3; 4, 3; 4, 3.
- Measure 5:

 - Treble staff: Notes 5, 4, 2, 1; 5, 4, 3; 4, 3; 4, 3.
 - Bass staff: Notes 1, 2, 3, 4.

Measure 85:

 - Treble staff: Notes 4, 5, 4, 5, 1, 2, 5, 4, 1, 2, 5, 4, 1, 2.
 - Bass staff: Notes 2, 5, 4, 5, 1, 2, 5, 4, 5, 1, 2.

Measure 86:

 - Treble staff: Notes 4, 5, 4, 5, 1, 2, 5, 4, 1, 2.
 - Bass staff: Notes 2, 5, 4, 5, 1, 2, 5, 4, 5, 1, 2.

Measure 87:

 - Treble staff: Notes 2, 1, 3, 4, 1, 2.
 - Bass staff: Notes 1, 2, 3, 4, 1, 2, 3, 4, 1, 2.

Measure 88:

 - Treble staff: Notes 4, 5, 1.
 - Bass staff: Notes 2, 1, 3, 4, 1, 2, 3, 4, 1, 2.

EXERCISE

20 times

Sheet music for Exercise 4, showing two staves of sixteenth-note patterns. The top staff is in treble clef and the bottom is in bass clef. Both staves have a key signature of one sharp. The music consists of six measures of sixteenth-note patterns, with measure 6 ending with a repeat sign and a first ending. Measure 7 begins with a second ending.

Allegro moderato.

4.

Sheet music for Exercise 4, measure 1. It shows a treble clef staff with a key signature of one sharp. The dynamic is 'p'. The music consists of four measures of eighth-note patterns. Fingerings are indicated above the notes: 5, 4, 2; 4, 2, 1; 5, 3, 2; 5, 3, 2.

Sheet music for Exercise 4, measures 2-5. It shows a treble clef staff with a key signature of one sharp. The music consists of four measures of eighth-note patterns. Fingerings are indicated above the notes: 5, 3, 2; 5, 3, 2; 5, 1, 2; 5, 1, 2.

Sheet music for Exercise 4, measures 6-9. It shows a treble clef staff with a key signature of one sharp. The dynamic is 'mf'. The music consists of four measures of eighth-note patterns. Fingerings are indicated above the notes: 5, 3; 5, 3; 5, 2; 5, 2.

Sheet music for Exercise 4, measures 10-13. It shows a treble clef staff with a key signature of one sharp. The dynamic is 'mf'. The music consists of four measures of eighth-note patterns. Fingerings are indicated above the notes: 4, 1, 2; 4, 1, 2; 4, 3; 4, 3.

Sheet music for Exercise 4, measures 14-17. It shows a treble clef staff with a key signature of one sharp. The dynamic is 'mf'. The music consists of four measures of eighth-note patterns. Fingerings are indicated above the notes: 2; 5, 2; 4, 1, 2; 4, 1, 2; 1; 5, 2; 4, 3; 4, 3.

This page contains five systems of musical notation for piano, arranged vertically. The notation is primarily for the right hand, indicated by a treble clef, with occasional bass notes indicated by a bass clef. Fingerings are shown above the notes, and dynamics like *f*, *ff*, *p*, and *mf* are used. The music consists of eighth and sixteenth note patterns, often grouped by vertical bar lines. The page is numbered 9 in the top right corner.

EXERCISE

16 times

Sheet music for Exercise 16 times. The exercise consists of two staves: treble and bass. The treble staff has a treble clef, common time, and a dynamic marking 'v'. The bass staff has a bass clef, common time, and a dynamic marking 'v' with a '5' below it. Both staves feature sixteenth-note patterns with various slurs and grace notes.

Allegro

5.

Sheet music for Exercise 5 Allegro. It consists of two staves: treble and bass. The treble staff has a treble clef, common time, and a dynamic marking 'mf'. The bass staff has a bass clef, common time, and a dynamic marking 'p'. The bass staff includes a tempo marking 'il basso legato' at the bottom. The music features eighth-note patterns with slurs.

Sheet music for Exercise 5 Allegro continuation. It consists of two staves: treble and bass. The treble staff has a treble clef, common time, and a dynamic marking 'p'. The bass staff has a bass clef, common time, and a dynamic marking 'p'. The music features eighth-note patterns with slurs.

Sheet music for Exercise 5 Allegro continuation. It consists of two staves: treble and bass. The treble staff has a treble clef, common time, and a dynamic marking 'p'. The bass staff has a bass clef, common time, and a dynamic marking 'p'. The music features eighth-note patterns with slurs.

Sheet music for Exercise 5 Allegro continuation. It consists of two staves: treble and bass. The treble staff has a treble clef, common time, and a dynamic marking 'p'. The bass staff has a bass clef, common time, and a dynamic marking 'p'. The music features eighth-note patterns with slurs.

This block contains five staves of musical notation for piano, arranged vertically. The top staff uses a treble clef and a bass clef. The second staff uses a treble clef and a bass clef. The third staff uses a treble clef and includes a bass clef symbol. The fourth staff uses a treble clef and includes a bass clef symbol. The fifth staff uses a treble clef and includes a bass clef symbol. Fingerings are indicated above the notes in various staves, such as '1' or '1 3'. Dynamics like 'f' (fortissimo) and 'ff' (fortississimo) are also present. Measure numbers are visible at the beginning of some staves.

16 times

EXERCISE

Allegro

6

This page contains eight staves of musical notation for piano, arranged in two columns of four staves each. The music is in common time and consists of measures 13 through 21.

- Staff 1 (Top Left):** Treble clef. Measures 13-14 show sixteenth-note patterns. Measure 15 starts with a bass note (indicated by a circled '2') followed by treble notes. Measure 16 begins with a dynamic *p*.
- Staff 2 (Top Right):** Bass clef. Measures 13-14 show eighth-note patterns. Measure 15 starts with a bass note (circled '2'). Measure 16 begins with a bass note (circled '3').
- Staff 3 (Second Column Left):** Treble clef. Measures 13-14 show sixteenth-note patterns. Measure 15 starts with a bass note (circled '3').
- Staff 4 (Second Column Right):** Bass clef. Measures 13-14 show eighth-note patterns. Measure 15 starts with a bass note (circled '3').
- Staff 5 (Third Column Left):** Treble clef. Measures 13-14 show sixteenth-note patterns. Measure 15 starts with a bass note (circled '3'). Dynamics include *mf*, *sf*, *f*, and *ten.*
- Staff 6 (Third Column Right):** Bass clef. Measures 13-14 show eighth-note patterns. Measure 15 starts with a bass note (circled '3'). Dynamics include *sf*, *f*, and *ten.*
- Staff 7 (Fourth Column Left):** Treble clef. Measures 13-14 show sixteenth-note patterns. Measure 15 starts with a bass note (circled '3').
- Staff 8 (Fourth Column Right):** Bass clef. Measures 13-14 show eighth-note patterns. Measure 15 starts with a bass note (circled '3').

The music concludes with a final dynamic *sf* at the end of staff 8.

20 times

EXERCISE

Allegro

The image shows ten staves of musical notation for piano, arranged in two columns of five staves each. The notation is in common time, with a key signature of three sharps. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music consists of various note patterns, including eighth and sixteenth notes, with dynamic markings such as *mf*, *p*, *cresc.*, *f*, *sf*, and slurs. Fingerings are indicated by numbers above or below the notes. The music includes a mix of harmonic and melodic patterns, typical of a piano concerto's piano part.

20 times

EXERCISE

1 2 5 2 1 2 4 2 1 2 5 2 1 2 5 1 2 5 1 2 4

4 2 1 5 2 1 4 2 1 3 2 1 4 2 1 5 2 1

Moderato

8

1 2 5 1 2 5 4

dolce ed espressivo Legato sempre

5 4 4

1 2 5 2 5 5 1 2 4 3 5 1 2 4 1 3 5 1 2 4 2

5 5 2 1 2 3

mf

4 3 5 1 2 4 3 5 2 4 3 5

1 2 3 1 2 3 1 2 3

p

4 3 5 2 2 2 5 4 1 2 5 3 4 5 2 4 1 2 3

2 1 2 1

mf

5 1 1 4 5 3 1 4 3 1

mf

5 3 4 5 3 1 4

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The top two staves are treble clef, and the bottom four are bass clef. The music includes various dynamics such as *p*, *mf*, and *pp*, and fingerings like 1, 2, 3, 4, 5, and 2-5. The notation is divided into measures by vertical bar lines. The first staff has measure numbers 1 through 5 above it. The second staff has measure numbers 1 through 5 below it. The third staff has measure numbers 1 through 4 below it. The fourth staff has measure numbers 1 through 4 below it. The fifth staff has measure numbers 1 through 4 below it. The sixth staff has measure numbers 1 through 5 below it.

EXERCISE

8

Sheet music for Exercise 8, showing two staves of piano music. The top staff is in treble clef and the bottom is in bass clef. Both staves show a series of eighth-note patterns with fingerings (e.g., 1-2-4, 2-5-1, 3-5) repeated 16 times.

Vivo

9

Sheet music for Exercise 9, starting with a dynamic *f* (fortissimo). It shows two staves of piano music with eighth-note patterns and fingerings (e.g., 5-2-1, 4-2-1, 5-4-2-1).

Sheet music for Exercise 9, continuing with a dynamic *mf* (mezzo-forte). It shows two staves of piano music with eighth-note patterns and fingerings (e.g., 4-2-5, 4-2-1, 5-3-4, 4-2-5, 4-2-1, 5-3-4, 1-2-3).

Sheet music for Exercise 9, continuing with a dynamic *f* (fortissimo). It shows two staves of piano music with eighth-note patterns and fingerings (e.g., 2-4-5, 4-2-5, 4-2-1, 5-3-4, 4-2-5, 4-2-1, 5-3-4).

Sheet music for Exercise 9, continuing with a dynamic *mf* (mezzo-forte). It shows two staves of piano music with eighth-note patterns and fingerings (e.g., 5-2-3, 4-2-1, 5-3-4, 4-2-3, 4-2-1, 5-3-2, 1-2-3).

Sheet music for Exercise 9, continuing with a dynamic *p* (pianissimo). It shows two staves of piano music with eighth-note patterns and fingerings (e.g., 5-4-2-4-2-1, 5-4-2-4-2-1, 5-4-2-4-2-1, 5-4-2-4-2-1).

Sheet music for Exercise 9, concluding with a dynamic *poco* (poco animato), *cre*, *seen*, and *do*. It shows two staves of piano music with eighth-note patterns and fingerings (e.g., 1-2, 1-2, 1-2, 1-2, 1-2, 1-2, 1-2, 1-2).

This page contains six staves of musical notation for piano, arranged in two columns of three staves each. The notation is primarily for the right hand, with bass notes provided by the left hand.

- Staff 1 (Top Left):** Treble clef, key signature of one sharp. Fingerings: 5 3 2, 5 3 1; 2, 4; 3; 2 1, 5 1 2, 4 2; 1 3 1; f.
- Staff 2 (Top Right):** Treble clef, key signature of one sharp. Fingerings: 2, 4; 3; 2 1, 5 1 2, 4 2; 1 3 1; f.
- Staff 3 (Second Column Left):** Treble clef, key signature of one sharp. Fingerings: 2, 4; 3; 2 1, 5 1 2, 4 2; 1 3 1; f.
- Staff 4 (Second Column Right):** Treble clef, key signature of one sharp. Fingerings: 2, 4; 3; 2 1, 5 1 2, 4 2; 1 3 1; f.
- Staff 5 (Third Column Left):** Treble clef, key signature of one sharp. Fingerings: 2, 4; 3; 2 1, 5 1 2, 4 2; 1 3 1; f.
- Staff 6 (Third Column Right):** Treble clef, key signature of one sharp. Fingerings: 2, 4; 3; 2 1, 5 1 2, 4 2; 1 3 1; f.
- Staff 7 (Bottom Left):** Treble clef, key signature of one sharp. Fingerings: 5; 5 4, 3 1 2, 4 1 2; 4 1 2; 5 1 2, 4; 5 4, 5 2; 1 2 4; 5.
- Staff 8 (Bottom Right):** Treble clef, key signature of one sharp. Fingerings: 5; 5 4, 3 1 2, 4 1 2; 3 2; 4 1 2, 3; 5; 5 2, 4; 5; sf.
- Staff 9 (Bottom Left):** Treble clef, key signature of one sharp. Fingerings: 3 1 2, 5 2; 2; 3; 1; 3; 5 2 1, 5 3 1; 5 3 4, 5 2 1; 5 3 4; sf.
- Staff 10 (Bottom Right):** Treble clef, key signature of one sharp. Fingerings: 3 1 2, 5 2; 2; 3; 1; 3; 5 2 1, 5 3 1; 5 3 4, 5 2 1; 5 3 4; sf.

Each exercise 20 times

EXERCISE

Andante cantabile

10

The sheet music consists of six staves of musical notation for piano, arranged vertically. The top staff uses a treble clef, the second and third staves use a bass clef, and the bottom three staves use a bass clef. The music includes dynamic markings such as *calando*, *p e dolce*, *poco - a - poco*, *smor - zan - do*, and *pp*. Fingerings are indicated above the notes, and measure numbers are provided at the beginning of each staff.

Staff 1 (Treble Clef): Measures 1-4. Fingerings: 4, 2; 1, 3, 2, 3; 2. Dynamic: *calando*. Fingerings: 4, 3, 2, 1. Measure 5: Fingerings: 5, 4, 2, 1.

Staff 2 (Bass Clef): Measures 1-4. Fingerings: 5, 3, 2; 5, 4. Measure 5: Fingerings: 5, 4.

Staff 3 (Bass Clef): Measures 1-4. Fingerings: 5, 3; 3. Measure 5: Fingerings: 5, 4.

Staff 4 (Bass Clef): Measures 1-4. Fingerings: 5, 3; 3. Measure 5: Fingerings: 4, 3, 2, 1. Measure 6: Fingerings: 5, 4. Measure 7: Fingerings: 5, 4.

Staff 5 (Bass Clef): Measures 1-4. Fingerings: 4, 5; 4. Measure 5: Fingerings: 3, 1, 3, 5, 4, 2, 1. Measure 6: Fingerings: 2, 4. Measure 7: Fingerings: 1, 2, 4, 5. Measure 8: Fingerings: 1, 2, 4.

Staff 6 (Bass Clef): Measures 1-4. Fingerings: 4, 5; 3. Measure 5: Fingerings: 2, 1. Measure 6: Fingerings: 4.

Staff 7 (Bass Clef): Measures 1-4. Fingerings: 2, 1; 3, 2. Measure 5: Fingerings: 1, 4. Measure 6: Fingerings: 5.

Staff 8 (Bass Clef): Measures 1-4. Fingerings: 2, 1; 3, 2. Measure 5: Fingerings: 4, 3, 1. Measure 6: Fingerings: 4, 3, 1.

Staff 9 (Bass Clef): Measures 1-4. Fingerings: 3, 2, 1. Measure 5: Fingerings: 5, 4.

12 times

EXERCISE

12 times

Allegro marcato

11

f

The sheet music consists of 12 staves of piano music. The first staff is labeled 'EXERCISE' and '12 times'. The second staff is labeled 'Allegro marcato' and has a dynamic marking 'f'. The staves are arranged in three columns of four staves each. The first column starts with a treble clef staff, followed by a bass clef staff, then another treble clef staff, and finally a bass clef staff. The second column follows a similar pattern. The third column also follows this pattern. Fingerings are indicated above many notes throughout the piece.

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